SPECIAL: HAMMERS REVEALED

step by step

wire jewelry

13 original wire designs

copper & brass *affordable alternatives*

use wire for a **sheet metal** look

personalize your necklace with **letter stamps**

SUMMER PREVIEW 2009
VOL. 5, NO. 2

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step by step wire jewelry

SUMMER PREVIEW 2009
volume 5, number 2

www.stepbystepwire.com

On the Cover

Big Sky Love Necklace by Gaea Connaday.
Photo by Jim Lawson.

On the Web

Garnets Galore by Minnie Bhupathi.
Photo by Jim Lawson.

Find this complete project, free for a limited time at
www.stepbystepwire.com

Skill Levels

- BEGINNER
- BEGINNER/INTERMEDIATE
- INTERMEDIATE
- INTERMEDIATE/ADVANCED
- ADVANCED

Have a comment?

Whether it's a compliment or complaint, we welcome all reader responses. We can be reached through our Web site: www.stepbystepwire.com, by email at sbswire@interweave.com (type "Wire comments" in the subject line), or by snail mail to our offices at 300 Chesterfield Parkway, Suite100, Malvern, PA 19355. Please send it Attn: Step by Step Wire Jewelry. Editorial questions and comments only, please.

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off the Wire

so much jewelry, so little time

There's a running gag in the office about me. My colleagues all love to ask me whether I've made the jewelry I'm wearing, because they know, inevitably, I'm going to say, "No, but I could have!" And they laugh and tell me I never wear anything I've made. Well, that's not exactly true. But I do have an extensive jewelry collection. Both my own creations, and others'.

Here's the thing, though...I am an instant gratification kind of gal. When I see a beautiful piece of jewelry, I don't want to spend weeks making it. (Don't tell anyone). I want it right then!

I see a lot of beautiful jewelry in my profession, and in so many different media. I venture to say that I would spend as much on all the different materials necessary to make everything I see, as I do on buying jewelry. And until I no longer work full-time, there's no way I could find the time to work in every medium I love. Plus, and this *is* true, I'm a huge believer in supporting other artists. (Don't tell my husband).

The first time I met our contributing editor Ronna Sarvas Weltman, she was proposing either a feature article or a project she wanted to write for the magazine. She showed me some of her polymer clay work and I was totally blown away — I had to own some! I knew I was not going to master polymer anytime soon. I will always cherish the necklace I bought from Ronna.

To celebrate the publication of Ronna's new book *Ancient Modern*, Beading Daily is hosting a polymer clay design challenge. Send in a photo of your own handcrafted polymer clay bead to Beading Daily and you could win a set of polymer clay beads by Ronna herself. The challenge starts May 11 and runs through June 5, 2009. For more details, visit beadingdaily.com/contests. Trust me when I tell you, those beads are worth owning!

Denise Peck

Denise Peck, *Editor in chief*
dpeck@interweave.com

did you Know?

The longer the jaws of your pliers are, the less force you can exert at the tip. Shorter jaws offer more strength at their tips, but less of a reach. Long jaws give you a long reach, but less leverage at the tips. You can ruin long jawed pliers trying to bend heavy-gauge wire.

step by step wire jewelry

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ASPIRE MEDIA

sylvie

sins & virtues for selling at craft fairs

"Web Pages That Suck" guided every decision I made in designing my Web site. Vincent Flanders and Michael Willis provided me with a book that simply told me what not to do, and what to do instead. No equivocation. Just clear pointers that allowed me to forge ahead through the complex process.

Am I about to guide you in designing a web site? No, but I do hope to give you simple, concise recommendations in how to be a successful craft fair entrepreneur. Sort of my version of *"Craft Fairs That Suck."* Because I can't have the entire magazine to list my 1,500 do's and don'ts, I've focused on the essentials. I call them "The Seven Deadly Craft Fair Sins" and "The Seven Cardinal Craft Fair Virtues." Needless to say, there is much more to say on the topic, but this will get you started. If you follow these guidelines, I can't promise you craft fair heaven, but you won't be anguishing in the alternative universe.

The Seven Deadly Craft Fair Sins

1. **Appear Bored, Negative, or Unhappy.** Even if it is true, discipline yourself to stay positive even in the face of poor sales, a nasty comment, and dreadful weather. Go to the show with the intention of having a good time no matter what. Let negativity run off your back, and return to a positive frame of mind as soon as possible.

2. **Read, Eat, and Chat in Your Booth.** Remember, you are at the show to respond to people's interest in your jewelry, not resolve the latest political conflict, etc. You are there to sell. Save chatting with other vendors for after the show. Customers are very unlikely to interrupt you if you are eating your lunch or reading the newspaper. Be available for them and gear all activities to fostering a relationship with a new or previous customer. And don't forget, you are there to sell.

Photo: BudKoegelmages.com.

An artisan talks about her products with a customer at Bead Fest Philadelphia.

3. Create a Rooky Display. Avoid a presentation that is so sophisticated that it is static and off-putting, but don't do haphazard either. A lively presentation that invites interaction with you and your products will help sales. Use your vertical space and don't skimp on lights.

4. Be Controlled by Your Shortcomings. If you aren't good at selling, challenge yourself to excel at this very learnable skill. If you are shy and reluctant to chat with customers, use this opportunity to be more outgoing. Not good at accounting? Get someone to show you a simple method. Don't let anything be an obstacle to your success.

5. Sell the Same Ole Stuff. Yawn…

6. Purchase New Materials Unnecessarily. When you already have some old familiar friends (beads, pieces of wire, stones, etc.) in stock, why not use them in your products? You will reduce your costs, and keep your inventory lean and usable. Discipline yourself to use scraps of metal whenever you make jewelry. Instead of stowing the scraps in a container, make a component. These little components add up to a piece of jewelry eventually.

7. Sell Yourself Short. You deserve decent prices for your work. Even if a customer doesn't appreciate how much skill it took to make a piece, avoid being defensive, rather, educate them. Develop pricing strategies that take into account your material costs, your time, overhead, and a percentage of profit. Don't forget to pay yourself a wage.

The Seven Cardinal Craft Fair Virtues

1. Choose Shows Carefully. Research, research, research, and always visit the show before applying to be a vendor. Look for a show that is commensurate with your current skills. If you are just starting out, then the local church fair may be a good place to start. If you are more advanced, your work will not be appreciated or purchased at a less sophisticated show. Check out *The Crafts Report* online (craftsreport.com) for oodles of info.

2. Maintain a Mailing List and Develop a Marketing Plan. Notify past and potential customers of your show schedule. Sales are much easier when someone already is a fan of your work. Your success is linked to getting the word out. Develop and implement a marketing plan.

3. Have a Next Step Strategy. When you make a sale, advise the customer of the next step they can take to meet their ongoing needs for your jewelry. Customers are often purchasing a lifestyle that you embody. They want to be part of that experience. Be clear what intangibles you are conveying to your customers. You can use this knowledge to develop future sales.

4. Be Pleasant and Professional with Show Producer If you are a pain in the patoot, they won't care if you have a great product and a drop-dead gorgeous booth the next time you apply to participate in their show.

5. Think Creatively. Make it possible for your custom ers to purchase your work even in difficult economic times. Consider offering lower price points and payment plans to your customers. If a venue has not sold out, try to negotiate a lower booth space with the sho producer. Share a booth and overhead with a friend.

6. Take a Long View on Success. If you have a poor show, learn from it and vow to improve. Develop rea sonable expectations during economic downturns. W to establish a long-term relationship with your custo ers. Setting up a future sale is a very smart tactic. Kee them coming back.

7. Prevent Theft. Develop a strategy to safeguard your work and your money. That means at the show and moving to and from your car and hotel. Be vigil Read up on tactics people use to steal from vendors, be one step ahead of thieves.

Best wishes to you!

Connie Fox
has been making jewelry for over 10 years teaches classes in her San Diego studio, an major jewelry and bead events including Fest Philadelphia. She is also a frequent contributor to *Jewel ist* and *Step by Step Beads*. Visit her store at conniefox.com.

if i had a hammer

BY LISA ORAM

All photos courtesy of Rio Grande.

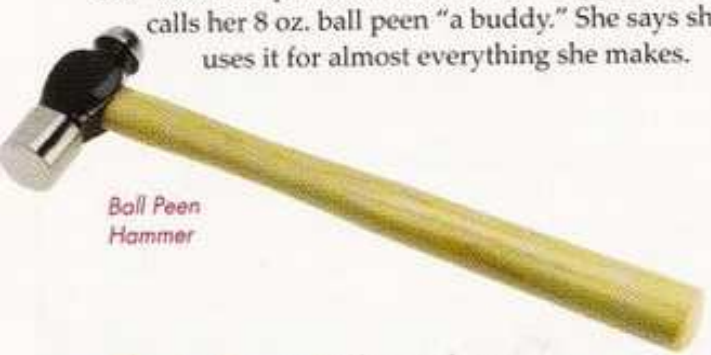
Chasing Hammer

When I started finding projects that needed hammers, I saw ball peen, chasing, a bench block? I couldn't find those at my local bead shop or craft store. Could I use the hammer in my household toolbox? What kind of hammer was it anyway? I would have to go deeper, into jewelry supply stores, into hardware stores, into books about metal . . . and here's what I found out.

Hammers 101

• **Claw Hammer:** The hammer in your household toolbox is probably a claw hammer, with one flat side (a head or a face) for hitting nails and another side, called the claw, for pulling them out. You can use this hammer for pounding wire, but a dedicated jewelry hammer will have a harder, smoother surface. If you use one that is nicked or scratched, those surface marks will show up on the wire. So, if your household hammer is worn, you'll probably want a new one for your jewelry projects.

• **Ball Peen Hammer (also spelled Pein or Pane):** For wire, the most all-purpose hammer is a ball peen. The peen side is the smooth, wide face used for flattening wire, and the ball side is rounded for texturing wire and metal. When a project does not specify what type of hammer is required, the ball peen is a good bet. In his book, *All Wired Up*, Mark Lareau suggests a "regular old" 8 oz. ball peen, and wire artisan Pepper Mentz calls her 8 oz. ball peen "a buddy." She says she uses it for almost everything she makes.



Ball Peen Hammer

• **Chasing Hammer:** Chasing hammers look similar to ball peens with a face that is flat and wide, and one that is rounded. The ball side can be used for texturing, but the flat side is meant for striking other tools which mark the metal (called chasing), rather than striking the metal or wire directly. Chasing hammers have handles with a wide area at the end to allow for repeated chasing over long periods without getting hand cramps. Many artists use a chasing hammer to texture and flatten metal.

Brass Hammer

• **Brass Hammer:** Brass is heavy, but softer than the steel of most metal hammer heads. When brass hits a steel stamp, for example, it bounces back a little, which helps lessen the wear on the stamp, while still being heavy enough to make an impression. Artist Cassie Donlen says she uses a "nice heavy brass hammer that probably weighs a pound and is about 1½" wide" to stamp letters and designs on the many fine silver rings she uses in her jewelry. Diana Montoya, Hand Tool Product Manager at Rio Grande, points out that in stamping you need enough force in your strike to make an impression, but not enough to go all the way through. Brass hammers can achieve that balance.

Rawhide Mallet

• **Mallets:** Mallets and hammers are close cousins. Mallet heads are usually made of softer, lighter material such as rawhide, wood, plastic, and nylon. Mallet heads are cylinder-shaped with two wide, flat faces. Mallets are used when you want to bend or shape wire without marking it. After Donlen stamps her rings, "the silver will tend to get a bend or curve," she says. She uses a rawhide mallet with a 1¼" face to reshape the silver without altering the design.

Texturing Hammers

• **Other texturing hammers:** Many other styles and shapes can be used to make decorative marks on flattened wire. There is a new hammer set by Bill Fretz called Precision Smith. These are made specifically for working with wire. Each has two differently shaped faces to produce uniquely different textures. They are also smaller and lighter than traditional tools which make them perfect for lighter gauge wire, and on delicate wire designs.

Essential Accessories

Bench Block

• **Bench Block:** Bench blocks are flat, thick pieces of tool quality steel that have been ultra hardened and polished to resist being marred. Blocks can be as small as 2.5" square or as large as 8" x 10". Connie Fox, a veteran wire worker, recommends putting the bench block on an anvil pad which deadens the sound, and also prevents the block from slipping.

• **Anvil:** An anvil is a square block of steel with one or two "horns" on the ends. An anvil will have a rounded side and a flat side, but they're both pointed. The block in the center provides a flat surface, and the horns provide other shapes to bend your wire around. Anvils come in a variety of sizes; as long as 9" or as small as 3". Mentz says her mini-anvil is just about 3" long, but has so many different surfaces, she can use it in many ways.

Anvil

Buying a Hammer

When purchasing a hammer, two key factors to consider are how it feels in your hand and its effectiveness. It also depends on your own strength, the length of your arm, and what kind of metal you work with. Try a few different hammers over time before settling on your favorites. Donlen remarked that she has a few plastic hammers that she never uses since she found the rawhide hammer of her dreams. Most hammers can be found for under $25. When you are ready to upgrade, the most expensive hammers cost around $80.

When shopping, you'll notice that they have different weights. At Rio Grande, ball peens are available in 2 oz., 4 oz., and 8 oz. sizes. Montoya advises choosing lighter hammers for lighter gauges, and heavier ones when you are working with thicker and stiffer materials. Fox also cautions people not to use a hammer that is much bigger and heavier than necessary to avoid arm and shoulder strain.

Most handles are made of wood, or metal with rubber or plastic grips. Handles are important for controlling the movement of the hammer. If it's too long, it will be difficult to guide the head to where you want it. If it's too short it will be easier to control, but will deliver less force and require more hits, and more of your energy. Both the length of the handle and where you place your hand will determine how you balance control and force when you are using the hammer.

Care of Hammers

Care for a flattening hammer means keeping the surface smooth. Mentz says she always wraps her hammer carefully when she takes it anywhere, and always returns it to its proper spot on her workbench to prevent any accidents with other tools. Once you find your own favorites, you'll want to treat them w a little TLC. Your hammers will be some of your mo valued tools in wire work.

Fox offers a video tutorial on her Web site about hammers at http://www.conniefoxvideos.com/Vic eos/Tools/index.html. She suggests that occasiona rust on a hammerhead can be removed with fine st wool, and nicks on a hammer or a bench block can removed by using three grades of sandpaper.

Lisa Oram
is a freelance writer and increasingly obsess elry maker. You can meet her on the web at lisaoram.com and www.wordsforthewise.n

love knot ring

TOOLS & SUPPLIES

- 16-gauge dead soft sterling wire, 23"
- Long round nose pliers
- Flush cutters
- Thin marker
- Ring mandrel
- Metal file
- Watchmaker's knife (optional)
- Rawhide mallet (optional)
- Oxidizing solution (optional)

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

A specially coiled center in a wire wrapped ring.

SKILL LEVEL ❾❾❾

BY GLENDA PAUNONEN

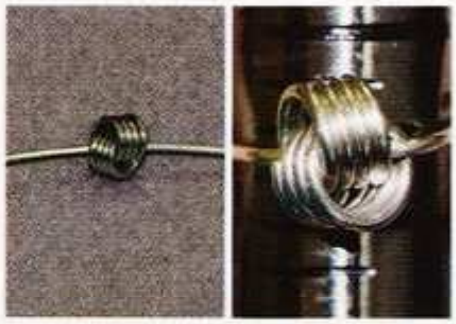
I made a ring using this technique several years ago, with a big pearl at the center. Customers always asked me to teach a class on making this ring. Since it is not easy to find a pearl big enough to use and with a large enough hole, I began to think about different centerpieces. One day while teaching a metal beads class, it dawned on me that this love knot bead would be perfect center, and it was!

1 Cut two 4" pieces of 16g wire. Take one piece, and using the fattest part of a pair of long round nose pliers, begin to make a coil. Make sure each ring of the coil is the same size by wrapping under each previous wrap, close to the bottom of the jaws.

2 You should get four full coils with a little excess. From the beginning of the coil, draw a straight line down all four rings. Trim the excess at that line. Repeat Steps 1–2 for the second coil.

3 Use round nose pliers or a watchmaker's knife to gently and slightly separate the first ring from one coil. Wind this coil into the other.

4 Use pliers to help you turn the coil so the second coil fits securely in the first coil. Make sure as the last loop goes in that the first one stays inside the coil.



5 Insert a 15" piece of 16g wire through the love knot. Center the love knot on the wire. Position the love knot on the ring mandrel, at about ½ size larger than the desired finished size.

6 Wrap each side of the wire down around the mandrel, and back up again. Push each top wire over the top of the mandrel, and hold onto the sides of the ring.

7 Turn each wire clockwise for one full turn, then one more full turn on top of the previous loops.

8 Wrap each wire around the two band wires. Hold onto the knot, and the last loops you made, so they don't get pulled out of shape. Wrap around the ring about three times. Cut, file, and tuck in the wires.

9 Adjust the top wires with the pliers to make an aesthetic design.

wiretip

- *Make sure that the widest part of your pliers measures 6mm in diameter. You could also make a smaller version with 3.5" of wire and use smaller round nose pliers, where the widest part is 5mm in diameter.*

10 Check the size. Tap out the band with a rawhide mallet if needed to fix the shape of the ring. Oxidize the ring if you choose.

Glenda Paunonen known as The Bead Goddess, has been creating beaded art treasures since 1990. She is the owner of Crystal Creations Bead Institute, located in West Palm Beach, Fla. Contact Glenda at beadsgonewild.com.

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INTERWEAVE Bead FEST WIRE
KING OF PRUSSIA, PA
INSTRUCTOR

spool knit bracelet

TOOLS & SUPPLIES

- 26-gauge colored craft wire, approximately 13'
- 14-gauge color-coated aluminum wire, 15"
- Large-holed ceramic (Happy) bead
- Disc-shaped ceramic spacer beads, 4–10
- Size 6° seed beads, 120–150
- Size 6° seed bead in contrasting color, 1
- ¼" diameter plastic tubing, 4.5"–6"
- Knitting spool with pick
- Round nose pliers
- Flush cutters
- Wrap-N-Tap pliers or large mandrel

Resources: Happy Beads from Some Enchanted Beading, someenchantedbeading.com. Ceramic spacer beads from Clever Treasures, clevertreasures.com, sales@clevertreasures.net. Craft wire from Parawire, parawire.com. Color-coated aluminum wire from Donna Ryan-Kocun, e-mail donnapryan@yahoo.com. Seed beads and knitting spool from Bead Dazzle, beaddazzlenj.com or Blue Water Beads, blue-water-beads.com. Plastic tubing can be found in pet and hardware stores.

Photo of finished piece by Jim Lawson; all other photos courtesy of Robin Milne.

Uniquely knitted wire using seed beads.

SKILL LEVEL ❍❍❍

BY DONNA P. RYAN-KOCUN

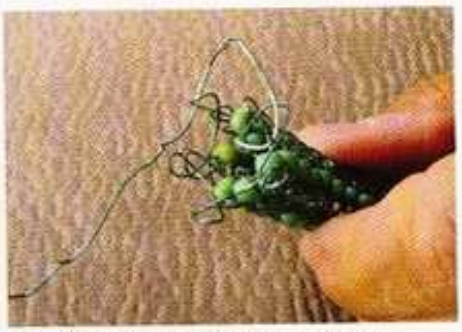
Spool knitting is a yarn technique that has been aroun for years. Jewelry artists have now incorporated wire on spool knitters. After practicing the technique, I found tha had difficulty with the knitting keeping its shape. I explored various gauges of wires and different sized beads By inserting plastic tubing and wire into the spool knitti it was able to keep its form. I realized the design possibil ties were endless. By adding the heavy gauge wire to the center core, the bracelet not only had the extra support it needed, but it also simplified the finishing process. The instructions make an 8" bracelet.

1 Thread 60 seed beads on 26g colored craft wire. Place one seed bead in a contrasting color on the wire. (Here, it's in red. This is where the two sections will be separated.) Place another 60 seed beads on the wire. Let the beads float down the wire, leaving at least 10" of bare wire to start the process. Stick the end of the wire down the center of the spool, until a tail of 1"–2" is exposed at the bottom of the spool. Start on one peg, and wind the wire around it in a clockwise direction. Place the wire on the peg to the right (counter-clockwise) and loop this wire again in a clockwise direction. Continue the process until all the pegs have one loop on them.

2 Repeat Step 1 to make a second loop on the first peg. Use the pointed tool to go under the bottom loop, pull it up and over the top loop, and over the top of the peg. This will leave only the top wire to form the loop on the peg. Repeat the pattern for nine more loops.

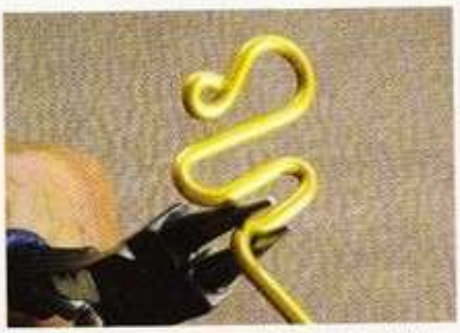
3 At this point, one bead will be added in between each loop. Bring the bead down the wire, and position it in place. Loop the wire around the peg. With the pointed tool, bring the bottom loop up over the top wire, and over the peg. Repeat until 60 beads are knitted.

4 Stop adding beads, and knit 10 loops without beads. Add the contrasting-colored bead to the next loop, and make 10 more loops without beads. This creates the space where the two knit sections will be cut apart. Continue knitting with the next 60 beads. Finish with 10 more plain loops.



5 Cut the wire from the spool leaving a 3" tail, and remove the knitting by pulling it down, out of the spool. Run the tail through each of the five loops that were removed from the pegs. This process will secure the knitting. Pull the wire tight. Repeat on the other side.

6 Cut and separate the tube of knitting in the middle at the contrasting-colored bead. Cut a 2¼" piece of plastic tubing. Insert the tube inside both knit tubes. At the opposite ends of both knitted sections, repeat the finishing process in Step 5. Trim the excess wire.



7 Cut a 15" piece of 14g wire. Make a curved hook on the end of the wire, using round nose pliers to make a tiny loop. Use the larger jaw of a Wrap-n-Tap pliers to make the large hook shape in the wire. Use round nose pliers to bend another complete curve. Make a 90° angle for a half curve.

8 Add one seed bead and three disc spacers to the wire. Add the first section of knit tubing, and another two disc spacers. Thread on the ceramic Happy Bead, another seed bead, two disc spacers, the other section of knit tubing, three disc spacers, and another seed bead.

wire tip

- *A difficult part of making bracelets is adjusting the fit. In this design, you must measure each of the components on the wire. The focal bead and disc accent beads measure about 1½", each knit section measures 2¼", the seed bead and accent beads at each end measure ½", and the clasp measures 1".*

9 Use the larger jaw of the Wrap-n-Tap pliers to make a double loop at the end of the 14g wire. Trim off the excess wire. Finish by bending the wire to make an eye. Once the bracelet is complete, bend the form to fit your wrist.

Donna P. Ryan-Kocun teaches a variety of wire and bead classes at Bead Fest. She has exhibited her wor in fiber arts and jewelry in shows arou the country. She currently teaches class at Bead Dazzle, Blue Water Beads, Bea by Blanche, and the Birds and the Bea New Jersey. She taught art in Woodbri Township, N.J. schools for 32 years. D can be contacted by e-mail at: donnap @yahoo.com

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jump ring bezel

Frame a beautiful stone with chain maille.

SKILL LEVEL ❂❂❂

BY VICKY T. HUNT

This is a simple way of making a decorative bezel to secure any round cabochon. Rounded pear-shaped cabochons also work well with this technique. For the example used for the project, I used a Rainbow Calsilica cabochon. It is a super bright and colorful stone mined in Mexico. It is controversial, but is supposed to be the sediment of oils or other materials that have been mined. Whatever its origins, it is a fantastic, eye-catching stone!

You can further embellish the bezel with seed beads and charms.

TOOLS & SUPPLIES

- 3mm ID 18-gauge round Argentium® jump rings, approximately 60
- 4mm ID 18-gauge round Argentium® jump rings, approximately 30
- 5mm ID 18-gauge square Argentium® jump rings, approximately 15
- 20-gauge half hard round Argentium® wire, 9"
- 28-gauge dead soft round Argentium® wire, 2'
- Round cabochon (36mm diameter x 4.5mm thick)
- Round nose pliers
- Chain nose pliers
- Flush cutters
- 6mm round black lava beads
- 5mm natural disc spacer bone beads
- Tape measure
- Mandrel or thick pen

Resources: Cabochons from Designer Cabochons, designercabochons.co.uk. Jump rings from Precious Maille, preciousmaille.com. Black lava beads from Fire Mountain Gems™ and Beads, firemountaingems.com. Spacer beads from Happy Mango Beads, happymangobeads.com.

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

1 Close four 3mm jump rings onto a 4mm jump ring.

2 Close two 3mm jump rings onto a second 4mm jump ring, and thread this 4mm jump ring through two of the previous 3mm jump rings.

3 Keep adding rings as in Step to form a chain about the sam length as the circumference of the cabochon.

4 Join the end rings of the chain to form a circle. Be careful not twist the chain before joining the ends. Check the fit of the chain by placing the circle of chain on top of the cabochon, so it sits nicely around the edges of the stone. Add or subtract links as necessary to get a good fit.

5 Make a second chain circle of the same size by repeating Steps 1–4.

6 Link together a 4mm ring fro each chain by using a 5mm square wire jump ring. Keeping th chain circles parallel to each othe linking pairs of 4mm jump rings u the 5mm jump rings, until you ha joined up about half of the total le

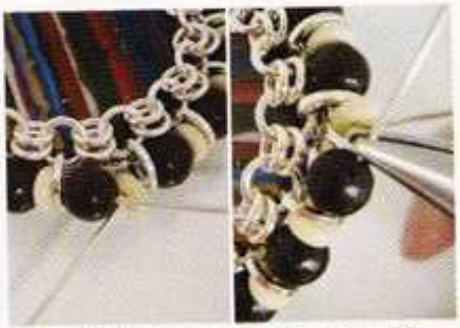
7 Slip the cabochon into the gap between the chains.

8 Align the 4mm rings that still need to be joined into pairs around both edges of the cabochon. Close the remaining 4mm jump rings around the cabochon using the 5mm jump rings.

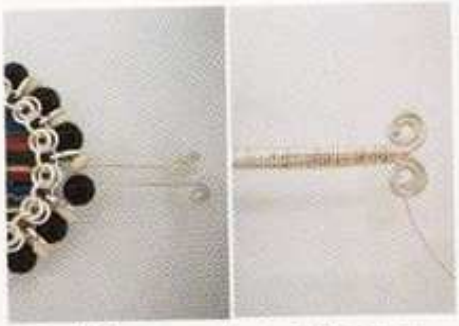
9 Using chain nose pliers, c that the 3mm and 4mm ju rings are all lying flat on the sto are facing in the same directio around both sides of the cabo Roughly measure around the ference with a tape measure. example is 5".

10 Add 4" to the measurement in Step 9, and cut a length of wire. (Here, 9"). Thread one end of the wire through a 5mm jump ring on the bezel, add a bead and a spacer, and thread the wire through the next jump ring. Choose beads that will fit in the gaps.

11 Continue threading beads on the wire between the spaces of the 5mm outside jump rings. Stop threading on beads when you reach the last space between the 5mm jump rings.



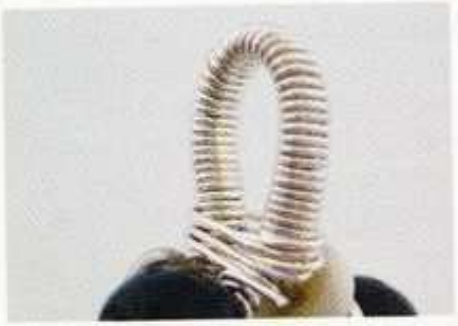
12 Add a bead to each end of the wires to fill in the last space. The crossed wire ends will touch. Using chain nose pliers, bend each wire up against the bead at 90°. Cut the wire ends so they're the same length.



13 Make a small outward loop at the end of each wire. Make a small spiral at each tip. with 28g wire, leave a 1" tail, and coil around the two bail wires, starting at the cabochon. Keep coiling until you reach the end spirals. Do not cut the ends yet.

14 Curl the wrapped bail around the mandrel toward the front of the cabochon.

15 Use chain nose pliers to bend the two spirals upward, so they are snug against the cabochon. Use the longer end of the thin wire to make a wrap around the bail loop. Continue wrapping until the bail is secure.



16 Snip the short end of the wire flush against the bail. Take the longer end of wire, and loop it twice around one of the exposed thick wires at the back of the cabochon. Cut the wire, and tuck it in around the back of the cabochon.

wire tip

The bezel around the cabochon should have a snug fit, but not too tight as to distort the jump rings.

Vicky T. Hunt lives in New Zealand with her two young children. She is an engineer, chartered accountant, and SCUBA instructor. In the quieter moments, when her children are asleep, Vicky creates for her art jewelry line Ginga Squid®. Vicky prefers to use mainly organic and fair trade materials in her work, more of which can be seen on her Web site GingaSquid.com.

flowered collar

TOOLS & SUPPLIES

- 12-gauge dead soft wire, 15" (or pre-made 12-gauge collar)
- 16-gauge dead soft wire, 10"
- 20-gauge dead soft wire, 3'
- 24-gauge dead soft wire, 3'
- Lampwork flower bead to accommodate 12-gauge wire
- Round nose pliers
- Chain nose pliers
- Flush cutters
- Heavy-duty cutters or jeweler's saw
- Steel bench block with pad
- Chasing hammer
- Metal file
- Emery board
- 4/0 steel wool
- Nylon or rawhide mallet (if making collar)
- Necklace mandrel (if making collar)
- 14-gauge mandrel

Resource: Lampwork bead and pre-made collar from Sunroom Studios, sunroomstudiosonline.com

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

Decorative heavy-gauge neckpiece.

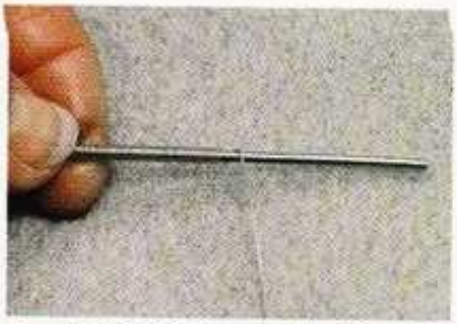
SKILL LEVEL ⑨⑨⑨

BY SALLY STEVENS

This collar is delicate and fun to make. Each one turns out different, as I need to place the wire so that it secures the bead, and balances the design. The lampwork bead is made with a hole in the back that can slide over the 12g collar. Use your wire wrapping skills and your imagination to make leaves and vines with different gauges and styles of wire.

sylvie

1 File the ends of the 12g wire until they're smooth and rounded. Start with a metal file, then an emery board, and finish with a steel wool pad. Mold the 12g wire around the necklace mandrel. Hold the two ends together in the back of the mandrel with one hand, and hammer the wire with the rawhide mallet until the shape is formed. Switch to a chasing hammer, and continue to work-harden the wire until it is stiff. Slide on the lampwork flower bead to the desired position.



2 On the 14g mandrel, build a coil with 36" of 24g wire. This will make a 3" coil. Remove the coil from the mandrel, and trim the ends.

3 Using 12" of 20g wire, wrap one end several times around the mandrel, leaving a 2" tail. Slide the coil from Step 2 onto the 20g wire, pushing it down and holding it close to the mandrel, and wrap again so that the coil begins to wrap around the mandrel. After the coil has been wrapped, coil the leftover 20g wire several more times. Remove from the mandrel, and trim the excess 20g wire.

4 Hold each end of the coil between your thumb and forefinger, and twist the double coil in opposite directions until the center of the double coil opens up slightly and the ends taper into a bicone shape.

5 Slide the coil onto 10" of 20g wire, center it, and curve it into a semi-circle. Nestle it up under the bead so it peeks out. Wrap the 20g wire ends around both sides of the collar four times.

6 Secure the bead by wrapping one of the tails of the 20g wire around the back of the bead, and around the collar on the other side of the bead.

7 Coil the tails of the 20g wire with round nose pliers so they look like tendrils.

8 Using 14" of 20g wire, center the wire under the bead, wrap the wire around the back of the bead. Cross the ends of the wire over each other, and around the collar on each side to stabilize it. Use the ends of the 20g wire to wrap vines around the collar on both sides. Tuck the wire ends down close to the collar, and smooth them.

9 Cut a 10" length of 16g wire. Leave a 3" tail, and wrap the wire over the previous wraps (next to the bead) twice. Take the long end of the wire, and wrap it completely around the underside of the bead, and again around the coll twice. Spiral the tails and lightly hammer them to flatten. Check for any rough ends, and file as necessary. Be sure that the bead is secure. Add more 20g wir if necessary.

Sally Stevens
is a published wire wrap artist and jewelry designer from Maryland, who teaches locally and at several of the Interweave shows. She and her lampwork artist daughter Shannon Stevens sell their work at bead shows, primarily in the Mid-Atlantic region. They can be reached through their Web site: sunroomstudiosonline.com.

gridlock chain bracelet

Featuring an unique variation of Byzantine.

SKILL LEVEL ๑๑๑

BY DEANNA KITTRELL

Gridlock is a variation of the Byzantine chain maille weave. It looks very complicated, but I have some secrets for making it quite easy. This is an elegant, heavy chain, and a great way to show off a special double-stranded clasp. It feels so good on your wrist, and will be a bracelet to treasure. Make the segments first, then assemble the chain.

Editor's note: Colored jump rings are used for illustration purposes.

TOOLS & SUPPLIES

- 16-gauge 5mm ID jump rings, 168
- 16-gauge 5.5mm ID jump rings, 42
- 18-gauge 5mm ID jump rings, 84
- 18-gauge 4mm ID jump rings, 8
- 2 pairs flat or bent nose pliers
- Double-stranded clasp

Resources: All jump rings from dsdesigns jewerly.com. Clasp from Jess Imports, jessimports.com

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

1 Open 84 16g 5mm rings, all 42 16g 5.5mm rings, all 84 18g 5mm rings, and all eight 18g 4mm rings. Take an open 16g 5mm ring. Put two closed rings of the same size on it. Close the ring. Add another open 16g 5mm ring in the same path. You should have a 2-in-2 chain, two links long. Make 42 of these segments.

2 Take an open 16g 5.5mm ring, put one link (two rings) of a segment on the open ring. Add another segment in the same path on the open ring. Close the ring.

3 Add another 16g 5.5mm ring through the same path, as in Step 2. Close the ring. You should have a chain that is five links long, with two larger rings in the middle. Set this segment aside.

4 Continue making five-link segments, until you have used all the small links. You should end up with 21 of these segments.

5 Just like in Byzantine, you will flip back the rings on the ends of the segments. Take a segment, and flip back the two rings on each end. (See photo) Set it aside. Repeat on another segment.

6 Take an open 18g 5mm ring (in gold). Thread this ring through the two flipped back rings of one segment (in copper). Note that you are not going through the rings at the end as in Byzantine chain, but go through on the side. Do not close the ring.

7 Still holding the open ring, add on another segment just like in Step 6. Close the ring.

8 Add another open 18g 5mm ring (in silver, underneath gold), following the same path as in Step 7. Close the ring.

9 Flip the chain over, so the side of the chain you just connected is closest to you. Still working with the same segments, make sure the rings on the ends of both segments are flipped back. Take an open 18g 5mm ring, and thread it through the rings that are flipped back, as in Step 6. Thread this through the flipped back rings of the other segment. Close the ring.

10 Add another open 18g 5mm ring, following the same path as the ring added in Step 9. Close the ring. You should now have a chain that looks like the photo.

11 Flip back the end rings of another segment. Take an open 18g 5mm ring, and thread through the flipped back rings of the segment already on the chain, and the flipped back rings of the new segment. Close the ring. Add another ring in the same path (in gold).

12 Repeat Step 11 for the other side of the chain. Continue adding segments to the chain, until the chain reaches the desired length.

13 To add the clasp, take an open 18g 4mm ring. Go through the two flipped back rings on the end of the chain, and one of the loops of the clasp. Close the ring. If possible, add another 18g 4mm ring in the same path for security. Repeat for the other ring of the clasp, and attach the other end of the clasp in the same way.

wire tip

You can change the fit of the bracelet by adding or subtracting the segments made after Steps 1-4.

Deanna Kittrell

Deanna's passion is chain maille jewelry. She enjoys sharing her knowledge and enthusiasm with others, and especially enjoys demystifying chain maille techniques. She has taught at Bead Fest and the Bead & Button Show. She works and teaches at Piece of Mind Bead and Jewelry studio in Sacramento, Calif. and considers Gretchen Schueller, her mentor and inspiration. Deanna sells jump rings, kits, and finished jewelry at dsdesignsjewerly.com.

macramé magic cuff

TOOLS & SUPPLIES

- 16-gauge, half hard round sterling wire, 13"
- 18-gauge, half hard round sterling wire, 6"
- 20-gauge, half hard round sterling wire, 36"
- 22-gauge, half hard round sterling wire, 108"
- 28-gauge, half hard round sterling wire, 208"
- 4mm beads, 48
- Round nose pliers
- Chain nose pliers
- Flush cutters
- 5/16" mandrel

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

Square knotting and coiling.

SKILL LEVEL ⊙⊙⊙⊙

BY LEAH LAM

The inspiration of this project comes from a piece of macramé, an art form made by knotting in imaginative combinations. It is a modern interpretation of a traditional technique. To create a piece of macramé, artists only use their fingers as tools.

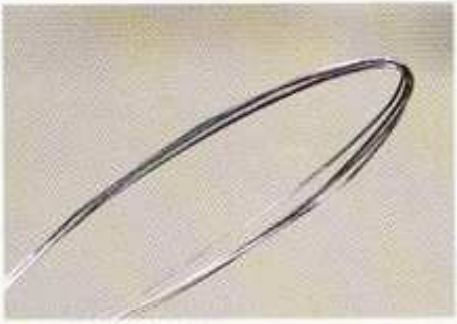
The square knot technique is applied in this project. You can quickly learn and master this technique with a little practice.

1 Cut a 9" length of 22g wire. Coil it around a 3" piece of 20g wire.

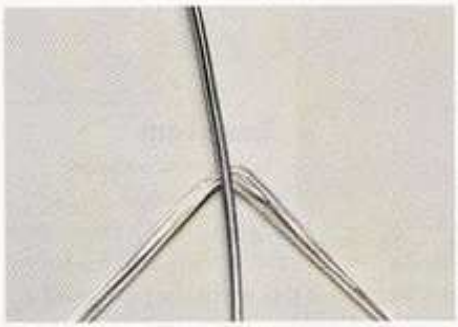
2 Loop the 20g wire two times around the tip of the round nose pliers. Push down the coiled wire to the loops.

3 Wrap wire with the coil three times around the jaw of the pliers.

4 Slide the coil down the pliers. Wrap the leftover wire two times around the tip of the pliers, and trim. Repeat Steps 1–4 to make 12 coiled beads.



5 Cut four 52" lengths of 28g wire, and bend them all in half.

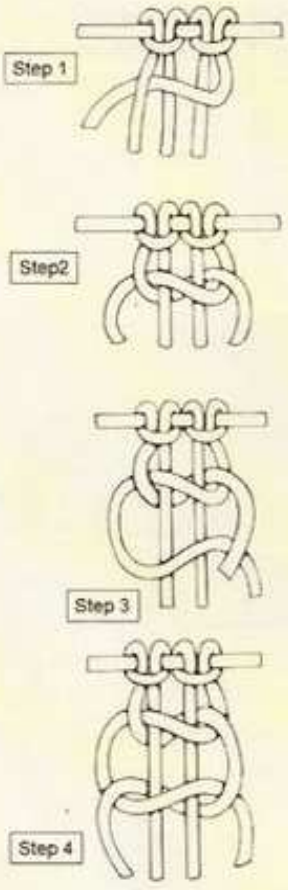


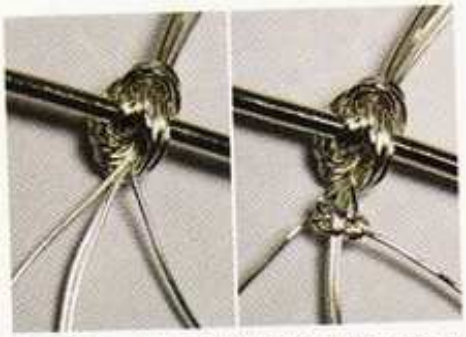
6 Cut an 8½" length of 16g wire for the center core. Position the wires around the center core at the bends of the thinner wires.

7 Using all the 28g wires, tie a square knot around the center core. Pull the wires through until the knots are tightly sitting against each other.

wire technique

Square Knot: *Tie an overhand knot, twisting the right end around the left end. With the "new" right and left, put the left over the right. Tie another overhand knot. Pull tightly. The knot should be very neat, looking like a loop within another loop.*





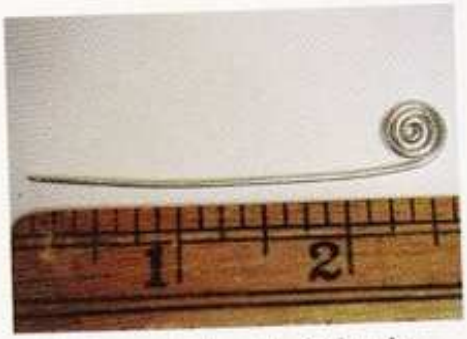
8 Separate the left wires into a group of 1–2–1, and tie a small square knot around the two anchor wires.

9 String a 4mm bead onto the anchor wires. Make another square knot. Keep the tension and knot size the same as you continue working. Repeat this step.

10 Repeat Steps 8–9 for the wires on the other side of the center core.

11 String a coiled bead onto the center core, and tie another square knot around the core wire as in Step 7. Repeat Steps 7–11 eleven more times.

12 Trim the leftover 28g wires to ⅜". Make a simple loop with round nose pliers on both ends of the 16g core wire. Cut a 3" length of 18g wire. Hold the trimmed ends, and the center core together, and coil the wire tightly around them. Repeat for the other end.



13 Cut a 4½" length of 16g wire. Use the tip of the round nose pliers to make a small loop, and spiral until the entire wire measures 2½".

14 With chain nose pliers, grasp the wire at the end of the spiral, and bend the wire toward the spiral at a small angle.

15 Wrap the other end of the wire around the tip of the round nose pliers to form a small loop, facing the same direction as the spiral. Wrap the wire around a 5/16" mandrel, until the small loop is touching the neck of the hook. Attach the hook to the simple loop on the other end of the bracelet to clasp.

Leah Lam is a former software system analyst, and an antique-holic. She lives in Vancouver, B.C. Her jewelry-making journey began one day when she purchased a handful of antique agates, and decided to make use of them. She went to a local book store, picked up *Step by Step Wire Jewelry*, and started learning wire techniques. Since then, she has been very passionate and enthusiastic about making wire jewelry. Contact Leah at leahlam@shaw.ca.

Linda Jones
works and lives in the United Kingdom where she demonstrates, sells, and runs wire and bead jewelry workshops from her studio in Kent. She has authored, *Creating Wire & Beaded Jewelry* (also available on DVD), *Making Colorful Wire & Beaded Jewelry*, *Wire & Beaded Celtic Jewelry*, and *Bead & Wire Jewelry for Special Occasions*. Her new book, *The Complete Guide to Wire & Beaded Jewelry* is now available. Visit wirejewellery.co.uk.

10 Attach the T-bar to the chain, and connect the chain to the end of the necklace. Thread the T-bar through the last link.

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neutrals bracelet

Earthy beads and brass with movement.

SKILL LEVEL

BY LORELEI EURTO

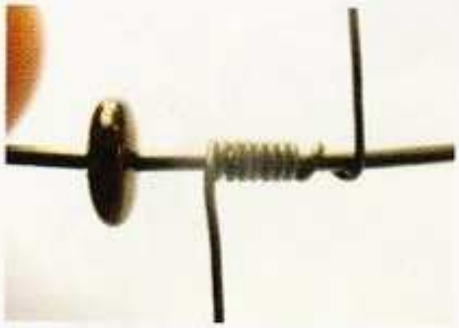
In need of a bracelet that can be worn every day, I was inspired to create a piece of jewelry that complemented any outfit. I chose a color palette that was classic and earthy, with olive greens, creams, and browns. The colors complement the chocolate brown of the brass findings and wire perfectly. The brass coins add nice movement to the piece, which in turn creates a beautiful jingle. Materials listed are for an 8" bracelet.

TOOLS & SUPPLIES

- 18-gauge brass wire, 12"
- 26-gauge brass wire, 18"
- 10mm carved jade coin
- 8mm faceted bronze Czech glass rondelles, 2
- 10mm faceted brown and cream Czech glass rounds, 2
- 10mm–12mm carved wood oval
- 4mm–5mm wood rounds, 2
- 5mm–6mm faceted smoky quartz round
- 10mm polymer clay disc
- 8mm–9mm small brass coins, 5
- 23mm brass hook and eye clasp
- 3mm x 8mm brass spacer beads, 6
- 8mm x 12mm brass locket charm
- 6mm x 12mm brass key charm
- 8mm faceted glass round
- 1" brass headpin
- 2 ornamental brass jump rings, 4mm–5mm ID
- 4mm ID brass jump rings, 2
- Chain nose pliers
- Flat nose pliers
- Round nose pliers
- Flush cutters

Resources: Faceted glass rondelles from Blue Water Studio bluewaterstudio.etsy.com; faceted glass rounds from Emmi Beads emmibeads.com; wood oval from Terrestrial terrestrial.etsy.com; wood rounds from Michaels, michaels.com; smoky quartz from Lima Beads, limabeads.com; polymer clay disc from Humblebeads humblebeads.com; Vintaj brass findings from Fusion Beads fusionbeads.com; Ornamental jump rings from AD Adornments, adadornments.com; brass wire from Patina Queen, patinaqueen.etsy.com.

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.



1 Cut three 4" lengths of 18g brass wire. Cut six 3" lengths of 26g wire. Form a simple loop at one end of an 18g length. String a brass spacer bead onto the 18g wire. Take a 3" length of 26g wire, and coil it tightly around the 18g wire so that it anchors the brass spacer tightly against the loop. Wrap a coil about 12–15 times.

2 String a small coin onto the coiled section. The coin will slide back and forth over the coiled section. Thread a faceted glass rondelle, a wood round, and a faceted round onto the 18g wire.

3 Take another piece of 26g wire, and coil it tightly around the 18g wire, about 12–15 times, so that it sits tightly against the faceted round. String a coin onto the coiled section. String a brass spacer onto the 18g wire, and make a simple loop at the end.

4 Take another length of 18g wire. Make a simple loop at the end. Coil another section of 26g wire around the 18g wire about 12–15 times. String a coin onto the coiled section of wire. String a wood round, a polymer disc bead, a carved wood bead, a brass spacer, and faceted quartz round onto the 18g wire. Coil another section of 26g wire. String a coin onto the coiled section, and a bronze glass bead to the 18g wire, and finish with a simple loop.

5 Take the last length of 18g wire. Repeat Step 4 using a bronze glass rondelle, a coiled section, a coin, a faceted glass round, a wood round, a faceted glass rondelle, another coiled section, a coin, and a carved jade coin. Form a simple loop at the end.

6 Attach all the 18g segments together with the ornamental rings.

7 Attach the hook end of the clasp to one end of the bracelet. Attach the eye for the hook at the other end.

8 Attach the brass charms to the 4mm brass jump rings. Attach those jump rings to one of the ornamental rings between the beaded sections. String a faceted bead onto a brass headpin. Form a wrapped loop, and attach it to the ring with the other brass charms.

sylvi

9 Gently curve each of the three beaded sections to make a comfortable bangle on the wrist.

Lorelei Eurto is a self-taught jewelry designer. She lives in upstate New York with her husband and spoiled cat Marley. She works full-time at a local art museum, and designs jewelry in her spare time. She has been selling her designs in the museum's gift shop and on Etsy for about two years. See more of her jewelry at Lorelei1141.etsy.com and on her blog: Lorelei1141.blogspot.com

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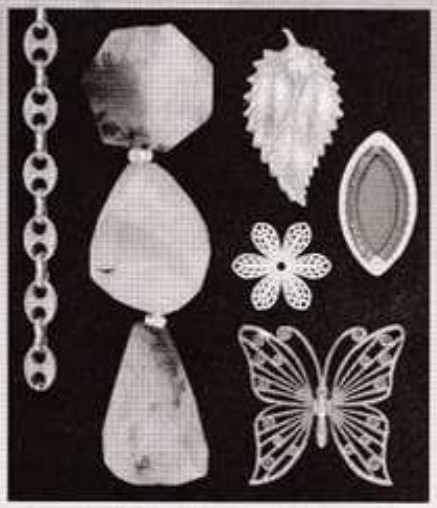

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3-D sterling bracelet

TOOLS & SUPPLIES

- 16-gauge round dead soft wire, 2'–2 ½'
- 20-gauge half round, half hard wire, 1½'–2'
- Clasp
- Flush cutters
- Chain nose pliers
- Large round nose pliers
- Wire straighteners (optional)
- Bracelet mandrel (optional)

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

Freeform squiggles and loops.

SKILL LEVEL

BY JODI L. BOMBARDIER

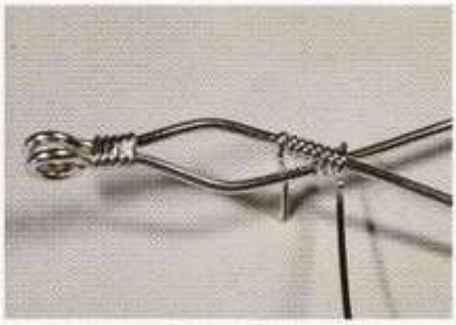
Whether I wear this bracelet 3-D side up or the flat loop side up, I get loads of compliments! This is a fun bracelet to make. The hook on the side adds to the unique design of this bracelet. It is completely freeform, so twist and turn to your heart's desire! The materials listed are for a 7¼" bracelet.

1 Straighten and cut two 5" pieces of 16g dead soft wire. At one end of each wire, make a large simple loop.

2 Cut 1' of 20g half round wire. Wrap the simple loop ends together with 6–7 wraps, starting and ending on the back side of the bracelet.

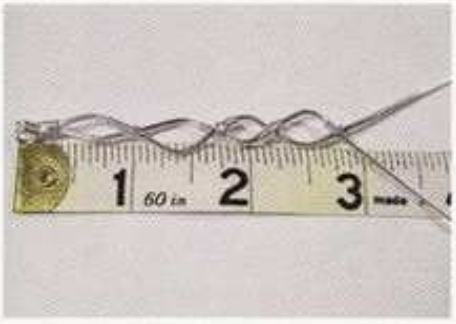
3 Using chain nose pliers, hold the wrap you made in Step 2. Gently pull the wires apart with your hand. If you use pliers to pull them apart, be careful not to mar the wire.

4 Hold one of the wires closely to the wrap with round nose pliers, and bend each wire around the pliers, crossing them, forming an eye-shaped loop.



5 With the 20g wire, wrap the two wires together at the spot where they cross. It is easiest to start the wrap on one piece of wire, and then wrap the two together. After wrapping the wires together, you can continue wrapping a few times onto one wire, if desired.

6 Snip the ends of the wire, pressing the ends flat with chain nose pliers.



7 Repeat Steps 4–6 until this portion of the bracelet, including the simple loops made in Step 1, measures about 2¾"–3" long.

8 For the last loop, the ends of the wire need to be straightened. Make the loop, and with chain nose pliers, bend both pieces of the wire straight at the junction where they cross.

9 Trim as needed at the end of each wire, and make a large simple loop on both ends. Wrap the two pieces of wire together with 20g half round wire. Measure the length of the bracelet, and add in the length of the clasp. Calculate how long you need to make the other half of the bracelet to achieve the desired total length.

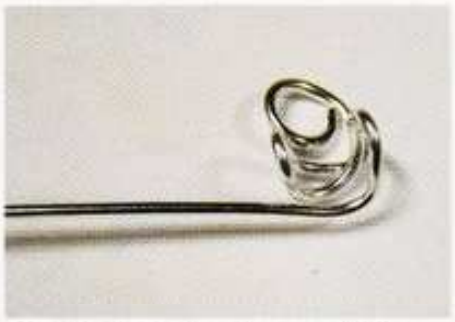
10 Flush cut the end of the remaining 16g wire, and make a large simple loop.

11 Using round nose pliers, create a loop in the wire — roll the wire a bit beyond the simple loop made in Step 10, and then make a small loop.

12 Bend the top of the loop up with round nose pliers.

wire tips

- *For wrapping, cut 1' of wire at a time for this project. It's easier to work off one long piece until it is gone, rather than cutting short pieces.*
- *The length of 16g wire will vary, depending upon how big your loops are for the 3-D side of the bracelet. Because of this, you may want to work off a spool as opposed to cutting the wire.*



13 Make another loop, and either bend it up or leave it flat.

14 Continue making loops, bending and/or leaving the loops flat. Make a simple loop at the end of the wire as in Step 10.

15 Attach one end of the 3-D side to one end of the flat loop side.

16 Attach a hook or toggle to the other end of your bracelet, and shape the bracelet using either a bracelet mandrel or your wrist — the flat loop side will need to be re-shaped. If the bracelet is snug, gently pull open some of the loops to add length.

Jodi L. Bombardier is a self-taught jewelry designer, who discovered wire wrapping about three years ago, and knew that she had found her niche. Her jewelry is currently sold in stores in Arizona and Utah. Please visit her Web site at Jewels-By-Jules.com for more designs, and her blog at Online-Wire-Wrapping-Instructions.com for helpful hints and tips, free and low-cost tutorials. E-mail Jodi@Jewels-By-Jules.com.

INTERWEAVE Bead FEST WIRE
KING OF PRUSSIA, PA
INSTRUCTOR

bodacious copper bangle

Riveted and coiled grounding wire bracelet.

SKILL LEVEL

BY KIM ST. JEAN

Never having worked with this heavy-gauge wire, I ran into several road blocks. When I removed the tape holding the coil together, it jumped out at me like a striking cobra. Coming away from that unscathed, I had to figure out how to cut it. Out came the jeweler's saw. While I wrestled the tail end of my copper cobra, and tried to saw its head off in the perfect bangle length, I knew there had to be a better way. One huge pair of cable cutters later, this was the beginning of the Bodacious Bangle. The copper grounding wire and the cable cutters are available at hardware stores.

TOOLS & SUPPLIES

- 6-gauge copper grounding wire
- 26-gauge dead soft sterling wire
- 16-gauge dead soft sterling wire
- Chasing hammers
- Anvil or bench block
- Drawplate
- Jeweler's saw or large cable cutters
- 2/0 saw blades
- Flush cutters
- Chain nose pliers
- Hand punch
- Eyelet setter
- Large, bushy flamed torch (MAPP)
- Annealing pan
- Quench bowl
- Two-hole punch
- Bracelet bending pliers or bracelet mandrel
- Hose clamp
- Spring-loaded punch
- Flexible measuring tape
- Brass brush, soap, and water
- Pickle and pickle pot (optional)

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

sylvie

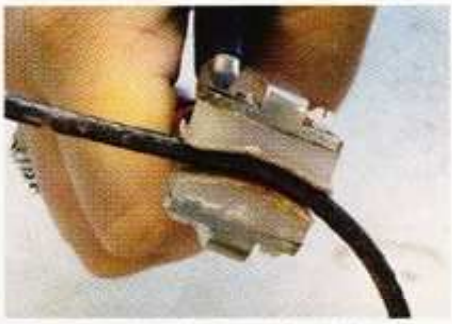
1 Use a hose clamp to determine the size. It can be adjusted by twisting the screw until the form slides easily on and off your wrist. Take the measurement of the clamp with a flexible measuring tape, and cut the length you need from the coil of wire. You can also measure the wire against another existing bangle.

wire definition

Annealing *is the process of using heat to return wire and metals to a malleable state. Manipulating wire with tools will cause it to become brittle and much harder to work with. Heavy gauges of wire, additionally, are difficult to work. Heating the wire with a torch to a dull red (in a dimly-lit room), will enable you to more easily work the metal again. You can anneal the same piece a number of times.*

2 Anneal the whole length of the wire with the torch.

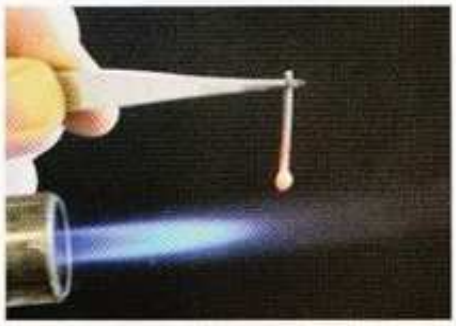
3 Paddle and flare out the ends of the wire with a heavy hammer. Texture the body of the bangle with a chasing hammer.



4 Anneal the wire again with the torch. Starting in the center of the wire, use bracelet bending pliers or a bracelet mandrel to shape the bangle.

5 Overlap the ends of the bracelet, creating the platform for the attachments. Try the bracelet on. If you are satisfied with the fit, hammer dimples in the spots where you want to place the attachments.

6 Pierce a hole in the top paddled edge with the hole punch. Make another hole on the bottom, using the top hole as the guide.



7 Cut 1" of 16g sterling (or finer) wire, and ball the end of the wire with the torch.

8 Place the balled wire in the back of a drawplate. Hammer the ball flat to create a rivet.

9 Insert the rivet into the holes made in Step 6. Cut the end of the wire on the rivet, so it is 1mm long.

10 Place the bracelet on an anvil, and flatten the rivet by gently tapping around the edges of the wire, mushrooming the wire over the hole. Repeat Steps 7–10 for a second hole if desired. To drill additional holes for a lashing attachment, follow the previous guidelines.

wire tips

- *You can use many different mediums to embellish your bracelet, such as leather, jute, ribbon, and various other metals.*
- *If making this for a man, you can modify this design into a cuff, since men's wrists tend to be larger. Follow the directions, skipping Steps 5-10, and don't attach the ends together.*

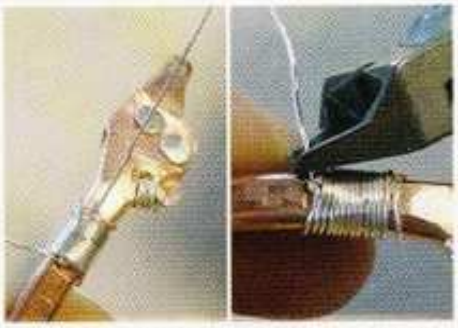
11 Pickle the whole bracelet to clean off the fire scale. If you do not have pickle, sand off the fire scale. Clean the pickled bracelet with a soft brass brush, soap, and water.

12 To make a lashing attachment, drill a hole through both layers of the paddle. Thread a 3" piece of 26g wire through the holes, leaving ¼" sticking out of the bottom hole. Wrap around the outside of the bracelet, and back through the hole. Thread the wire back under the "sewn" wires, and repeat three times. Cut off the excess wire.

13 Cut a 3' piece of 26g wire. Measure 1" on the wire, and bend to make a long hook. Place the hook near the paddle ends.

14 Wrap the wire around the bracelet, starting at the open end of the hook, and wrap over the wires of the hook down to the bent point. Thread the end of the wire through the loop created at the end of the hook.

15 Tighten the loop by pulling the tail wire where you began making the coil.



16 Tuck the tail up inside the coiled wire. Cut the excess wire off both ends. Repeat Steps 13–16 as many times around the bracelet as desired.

Kim St. Jean

After teaching in a public school system for 10 years, Kim decided to explore jewelry making, and combined her creativity with her love of teaching. She has taught in Tucson for Swarovski's® Create Your Style seminars, the Bead and Button Show, Bead Fest, and the SFMS Wildacres retreat. She teaches regularly at the Down the Street Bead Shows, and has also taught at the William Holland School of Lapidary Arts. She is the co-owner of Expressive Impressions, Inc., in Charlotte, N.C. expressive-impressions.com. Contact Kim at kim@kimstjean.com or visit her Web site at kimstjean.com

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big sky love necklace

TOOLS & SUPPLIES

- 18-gauge copper wire, 2½"– 3"
- 20-gauge copper wire, approximately 10'–13'
- 18-gauge copper sheet, 1¼" x ½"
- 13 round 6mm ceramic beads
- Ceramic heart pendant
- Round nose pliers
- Flush cutters
- Ball peen hammer
- Anvil or bench block
- Paper bag
- 3mm metal letter stamps
- Scissors
- Sandpaper
- Small nail
- Safety eye gear

Resources: Ceramic Pendant and beads from Gaea Pendants, www.gaea.cc, (805) 640-8989. Copper wire from Avenue Hardware, (800) 324-7628, avenuehardware.com. Letter set from Evie's Tool Emporium, EviesToolEmporium.etsy.com.

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

Hammered copper paired with ceramic beads.

SKILL LEVEL ⊚⊚

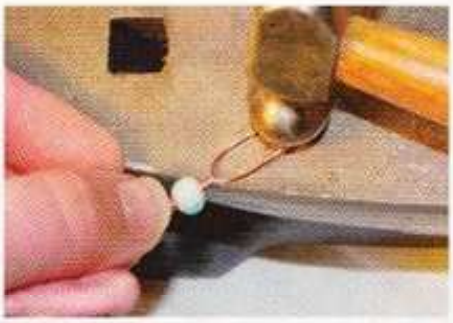
BY GAEA CANNADAY

A warm summer evening inspired the creation of this necklace. The setting sun made the evening sky burst into a color explosion. Large hammered and wrapped bead links create a bold design.

1 Cut about thirteen 10"–12" lengths of 20g copper wire. About 3" in from the end of one piece, make a large wrapped loop, about 1" wide, with round nose pliers. Trim the excess wire, and firmly smooth down the end with round nose pliers.

2 Add a round ceramic bead on the long end of the wire. Finish the link by repeating Step 1 on the other side of the bead, but attach the wire onto the pendant before finishing the wrap.

3 Using round nose pliers, stretch the loop on each side of the bead, so the loops are elongated. The total length of the stretched link should be around 2".



4 Carefully hammer the metal link loops to add texture, making sure the ceramic bead stays clear of the bench block and hammer.

5 Repeat Step 1 with another length of 20g wire, attaching the first loop to the previous link before wrapping the loop. Repeat Steps 1–5 four more times to complete the necklace links for the first side.

6 With scissors, cut out a 1¼" x ½" piece of copper sheet. The edges may curl slightly from being cut. Use the round end of the hammer on the bench block to gently rub the edges flat.

7 Fold the paper bag to form a cushion, and place it on the bench block or anvil. Place the tag onto the paper bag, and using a small nail, gently hammer a small hole into each end of the tag about ¼" in. Trim the sharp corners of the tag, and sand the edges. With metal stamps, gently hammer the word "SKY" onto the tag.

8 Make another chain with three links on the other side of the necklace by repeating Steps 1–4. Attach the "SKY" tag after the first link. The last loop on the last link will accommodate a hook.

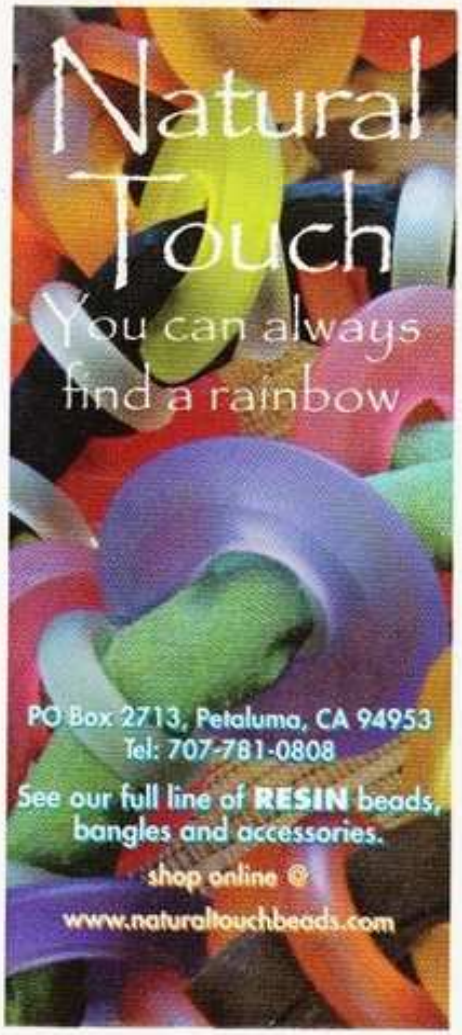
9 Cut a 2½"– 3" length of 18g copper wire. Using round nose pliers, make a loop at one end, and a circular hoop at the other. Curl up the end at the tip of the hook and trim the excess. Add texture, and flatten the hook with the round end of the hammer on the bench block.

wire tip

Incorporate smaller beaded links for variety, as shown in the photograph.

10 Add the hook to the end of the chain by gently crimping the loop end closed on the right side with round nose pliers. The clasp will hook to the end of the other chain links.

Gaea Cannaday creates handmade ceramic pendants, beads, and jewelry. She lives in beautiful Ojai, Calif. and is blessed with two children, and a supportive and loving husband. For more information on Gaea's pendants, beads, buttons, and jewelry, please visit www.gaea.cc, or call (805) 640-8989.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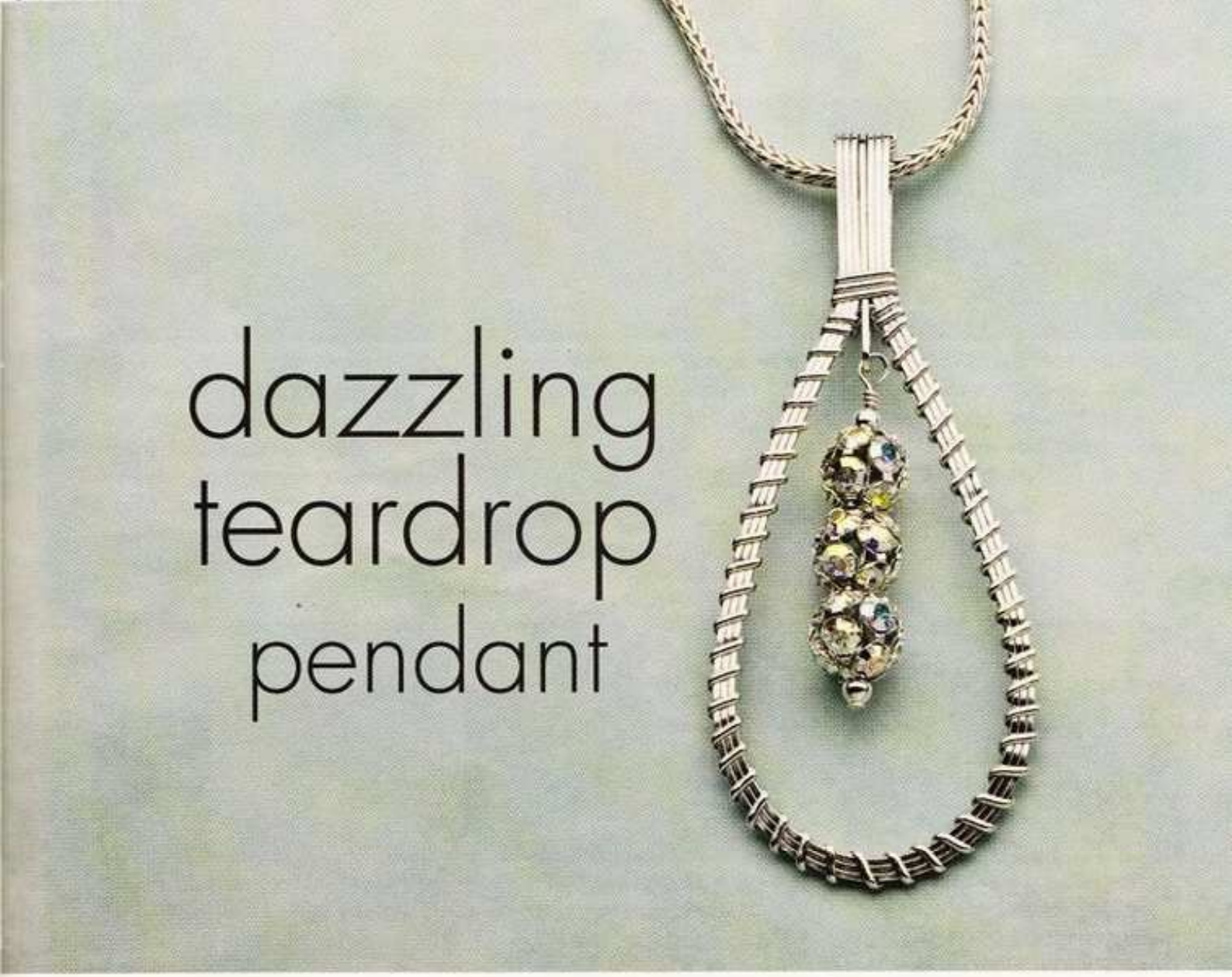
dazzling teardrop pendant



Wrapped masterpiece with fireball crystals.

SKILL LEVEL ๑๑๑

BY JAN STEPHENS

Design options for this pendant are endless. Any bead can be used for the focal. You may need to adjust the number of beads depending on their size. You can use gold-filled wire, or a mix of sterling and gold-filled. Try special beads that you have made, which become the focal point framed by this pendant. Whatever you do, just be sure to think outside the box – or in this case, the teardrop.

TOOLS & SUPPLIES

- 22-gauge square, dead soft sterling wire, 26"
- 20-gauge half-round, half-hard sterling wire, 20"
- 2" sterling headpin
- Crystallized™–Swarovski Elements 8mm fireball crystal sterling-plated beads, 3
- 2.5mm sterling beads, 2
- Millimeter ruler
- Flat nose pliers
- Round nose pliers
- Chain nose pliers
- Ring mandrel (or 1" PVC round tube)
- Bail making pliers (or a pen)
- Rawhide hammer
- Felt-tip (Sharpie) pen
- Masking tape
- Metal file

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

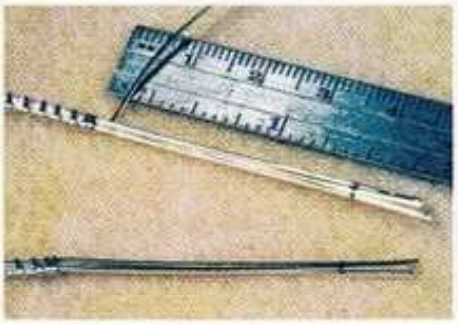
1 Cut three 8" pieces of 22g soft wire. Lay them parallel to each other, and tape the ends. Mark the center across all three wires.

2 From the center, measure and mark at 2¼" on each side.

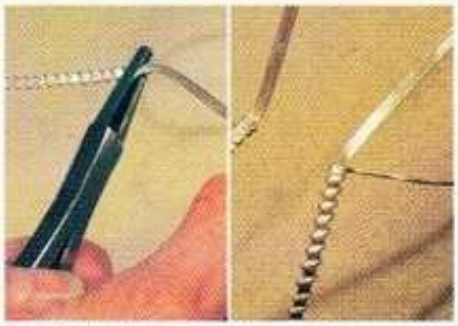
3 Using the 20g wire, start at one outside mark, tightly wrap two times to show, and trim the tail on the back. Continue wrapping the bundle at a diagonal, spacing the wraps 2mm apart. Wrap until you reach the other outside mark, and wrap two times to show. *Do not cut the wrap wire yet.* Remove the tape.

4 Beginning at the center of the bundle, shape the wire around the ring mandrel at size 16, keeping the edge of the bundle against the mandrel. Keep the wires flat and even.

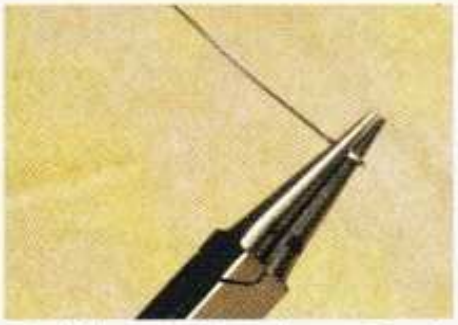
5 Place the U-shaped bundle on a flat, firm surface, and gently tap it flat with the rawhide mallet.



6 Mark 1½" from the ends on each side of the U.



7 With flat nose pliers, grip one side of the U at the wrap, and bend the wires slightly outward. Repeat on the other side. Push the top wires together forming the teardrop.

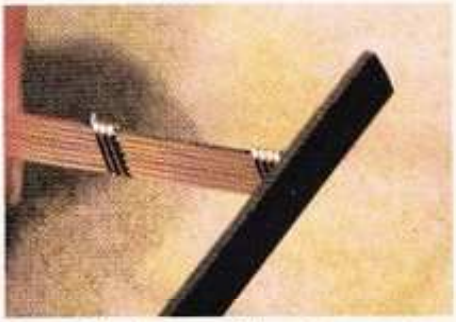


8 Using a 2" piece of scrap 22g wire, make a small simple loop at one end. Insert this wire between the bail wires, and tape the bundle, which should have seven wires total. The loop will open toward the back of the pendant.

9 Using the half round wire, bind the bail wires right above the loop, three times to show. Clip this wire and pinch it flat against the bail.

10 With a marker, mark at ⅛" and 1⅜" above the wrap wires.

11 Using the remaining 20g wire, bind the bail wires at the ⅛" mark, and wrap upward three times to show. Wrap upward four times to show at the other mark. (Photo shows the back).



12 Trim the top of the wires evenly above the top wraps, and file.

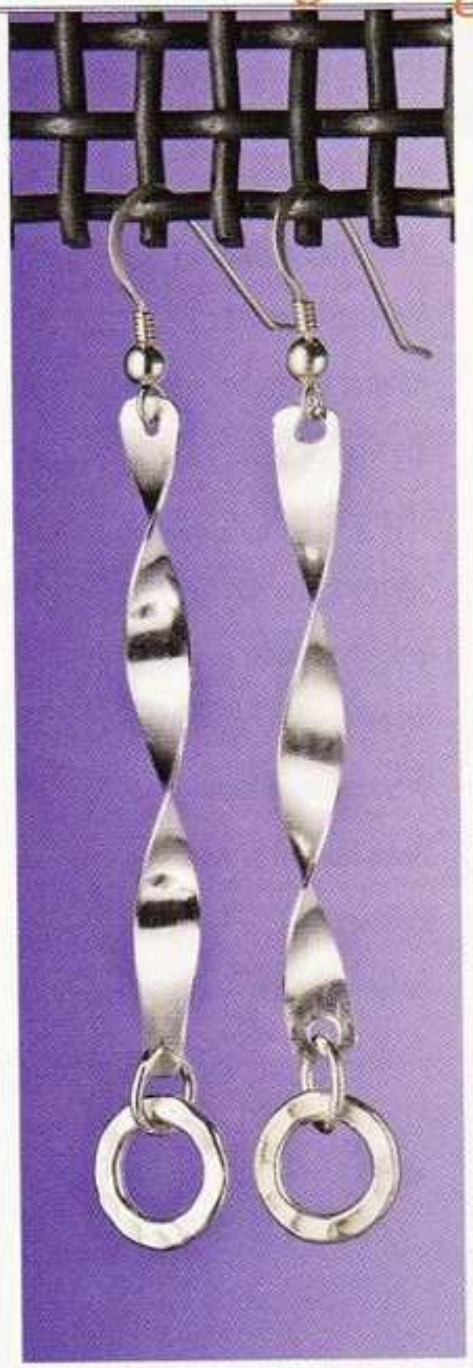
13 Hold the bail wires at the end with flat nose pliers, on top of the four wraps, and bend back 90°.

14 Using bail making pliers or a pen as a dowel, fold the bail wires down over the dowel, at the next set of wraps, until the 90° angle touches just above the center loop.

15 Thread a 2.5mm sterling bead, three 8mm fireball beads, and another 2.5mm sterling bead onto a headpin. Make a wrapped loop at the top of the headpin. Attach it to the loop in the middle of the pendant.

Jan Stephens

From an early age, Jan developed music, art and design skills. Excelling in both music and art, she pursued classical piano, flute, interior design, painting, crafts, and ultimately, jewelry design. Her inherent creativity fostered her jewelry interests after a chance meeting with another artist who provided training, guidance, and influenced the opening of her Wrapsody Jewelry Studio. Jan has studied with some of the most renowned wire artists. To see more of her work, or to contact her, go to wrapsodyjewelry.com.



Bezel Wire Earrings

SKILL LEVEL ◎

BY SALLY STEVENS

You need only your pliers to create a cool twisted effect on bezel wire. These earrings are a breeze to put together!

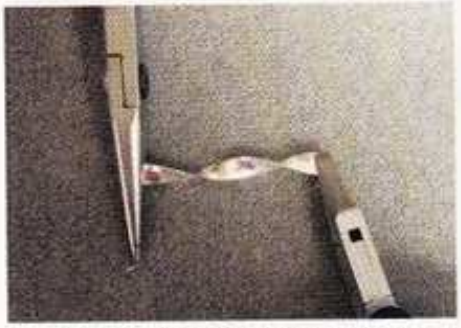
TOOLS & SUPPLIES

- 26-gauge ¼" sterling bezel wire, 4"
- 2 decorative sterling soldered rings, 8mm
- 6mm OD jump rings, 2
- 2 sterling earwires
- Metal shears
- Chain nose pliers
- Flat nose pliers
- Metal hole punch
- Metal file
- Nylon or rawhide mallet
- Steel bench block
- Sharpie marker

Photo of finished piece by Jim Lawson; all other photos courtesy of the author.

1 Cut the bezel wire in half, so you have two 2" lengths. File the corners until they're smooth and rounded. Punch a hole at each end.

2 Work-harden the wire by hammering with a rawhide mallet.



3 Secure one end of the wire in chain nose pliers, and the other end in flat nose pliers. Twist the wire for one full turn. Repeat on the second wire.

4 For both wires, add an earwire on one end and attach the decorative ring on the other end using a jump ring.

INTERWEAVE Bead FEST WIRE
KING OF PRUSSIA, PA
INSTRUCTOR

Sally Stevens is a published wire wrap artist and jewelry designer from Maryland, who teaches locally and at several of the Interweave shows. She and her lampwork artist daughter Shannon Stevens sell their work at bead shows, primarily in the Mid-Atlantic region. They can be reached through their Web site: sunroomstudiosonline.com.